

PRESENTING PSA (Cont. from page 7)

Nature, Stereo, Photo-Journalism, Motion Picture and a Techniques Division for those whose primary interest is the physics, chemistry or "gadgetry" of the photographic process.

Most members find that their interest transcends more than one division. You may join as many as you like for an additional \$1.25 each after the first which is included in the initial fee of \$12.00.

Since all of the divisions have similar features with regard to services and competitions, a closer inspection of any one will give an insight into all. And if I didn't choose the Stereo Division to demonstrate, I wouldn't be worthy of the rank of booster first class of the Metropolitan Stereo Club and of Stereo in general.

The Stereo Division of PSA was born in early '52 and is the youngest division of the seven previously mentioned. Perhaps this explains why it has the virility of youth, for although it is the smallest as well as the youngest, it is one of the most active and enthusiastic of the PSA family. A mere listing of the Stereo Division's activities and services fills a four page booklet so obviously it is necessary to be very brief here and only a few will be mentioned. Some of these will be described individually and in detail in subsequent articles.

The Division's most popular activity is the CIRCUITS. Each circuit has 15 members who circulate slides for comment, discuss their stereo problems, and share their knowledge.

Another feature of the Stereo Division is PERSONAL SLIDE ANALYSIS. Any Stereo Division member can submit his slides for a complete and authoritative analysis by expert stereographers.

Three INDIVIDUAL COMPETITIONS are held each year for SD members. Medals and ribbons are awarded and slides are criticized if this is requested.

The EMDE SEQUENCE COMPETITION, which is familiar to us all, is conducted by the Stereo Division.

The Division offers medal awards in Stereo Salons conducted in accordance with rules formulated by PSA. A record of acceptances in approved salons is automatically kept and one knows just where one stands among stereographers in this country and beyond—at least those who have the interest and courage to test their skill in competition. There are many who scoff at competition, but nevertheless, while competition is not essential to the enjoyment of photography and while there is a certain satisfaction of achievement in making a

slide that pleases one's self, there is also a certain undeniable satisfaction in making one that pleases other people. It follows that if there is satisfaction in being one of the more successful competitors in your camera club, there is much more satisfaction in being one of the more successful in national competition.

Every member of PSA receives the PSA Journal each month. The main purpose of this publication is to keep the membership informed of what's happening in PSA and this it does in a most entertaining fashion. However, in addition the articles on photographic know-how are tops.

Last, but not least, each Stereo Division member receives The Stereogram every other month. This interesting bulletin helps stereographers keep up with what's going on in their field.

We in MSC are particularly fortunate in that we have in our membership the Chairman of the Stereo Division, Lee Hon; the Editor of The Stereogram, Don Forrer; and several others, such as Ronnie Jenkins and Paul Darnell, who are active in the administration and affairs of the SD. In other words, you have a seat at the main table just for the asking. Ask any fellow MSCer, who is also a member of PSA, that is; and he will be happy to help you join. Become a member of the greatest organization of amateur photographers in the world and begin to live photographically!

WHAT THEY SAY (Cont. from page 4)

as such. The point here being that the honor was an honor for the knowledge of stereoscopic art and science, and not merely a photographic honor. The candidate's skill was tested by compelling him to submit five stereo slides covering five subjects. These examples of his work were evaluated along with the result of the examination paper. For this reason, it is felt in some stereo quarters that an FSG carries considerable indication of "knowledge of and skill in the art of stereoscopic photography," although it may not, of itself, designate proficiency in pictorial photography.

Honors awarded by other organizations are probably of little interest to MSC members. One, however, may be worthy of mention, and that is the honor given by The International Federation of Photographic Art (FIAP), A.F.I.A.P. It is worthy to note, however, that FIAP has recently recognized stereo as a category of international pictorial photography. Thus, another avenue is open to MSCers who may be looking for more worlds to conquer.

METROPOLITAN STEREO CLUB NEWS

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1959 New York Salon Awards



Paul S. Darnell, President of the Metropolitan Stereo Club, and Don E. Forrer, Chairman of the Second New York International Stereo Salon, announced the following awards for the outstanding slides chosen for the exhibition.

PSA STEREO DIVISION SILVER MEDAL

DAVID WHITE TROPHY

BELL AND HOWELL PLAQUE

OTHER AWARDS IN SPECIAL CATEGORIES

HONORABLE MENTION RIBBONS

ACCEPTANCE CERTIFICATES

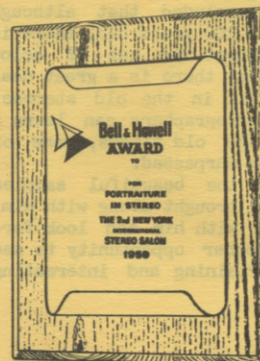
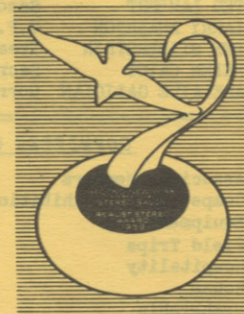
The PSA Silver Medal will be awarded to the slide which the judges decide expresses the best use of stereo techniques.

The David White Trophy will be awarded to the top-scoring slide.

The Bell and Howell Award will reward the best stereo portrait in the exhibition.

Honorable Mention Ribbons will be awarded to the slides attaining high scores.

Acceptance certificates will be issued to the maker of each slide accepted for exhibition in the Salon.



In addition to the awards mentioned above, other awards and inducements are under consideration by the Salon Committee. Motivated by the desire to arouse interest on the widest possible base among stereo workers everywhere, the Committee is striving to secure and will present appropriate tokens for meritorious excellence in the various stereo specialties and techniques.

Don Forrer stated that it should be emphasized that the Second New York International Stereo Salon is not a competition as such. It is an *exhibition*. The judges will choose among the slides entered to arrive at a representative collection to be exhibited.

The main purpose of the Salon is to show a cross-section of the best in all categories to demonstrate what stereo is doing today here and abroad.

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The Metropolitan Stereo Club News is published in the interests of stereo information and education; for the benefit of MSC members and their friends in stereo throughout the country.

Permission is hereby granted to those who wish to make use of any of the information contained herein, providing that credit is given to the MSC News and the title and author of the article are mentioned.

Contributions are encouraged and we hope that this exchange of ideas will help to stimulate the interest of stereo enthusiasts everywhere. TYPED contributions should be addressed to: Miss Phyllis Galician, Editor, 11 Schermerhorn Street, Brooklyn 1, New York. All copy accepted is subject to whatever adaptation and revision that may be necessary.

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MEMBER

1959

Way Back When

The Metropolitan Stereo Club enjoyed a unique blending of old and new stereo techniques when Frederick Lightfoot presented his illustrated lecture on stereo in the days of Lincoln. Modern equipment was used to photograph and project the 100 year old stereo slides, making a combination which bridged the intervening years.

Many of these beautiful old slides had lain neglected and unwanted for years, gathering dust in attics and cellars until rescued from oblivion by Mr. Lightfoot. The clarity and sharpness of the slides were amazing; and the variety and interest of the subject matter astounded us all. Many of us who had had very little opportunity to view old stereos gained new respect for the remarkably fine techniques of our stereographic predecessors.

Mr. Lightfoot accompanied his slides with an informative, entertaining discourse on the history of stereo photography. He explained that the first stereoscope to fuse two images optically was invented in 1838 by Wheatstone. This was a reflecting type and is still sometimes used today for viewing large size stereos. It was clumsy and not very portable. At the time of its invention it was used to view stereo drawings for the amusement of Wheatstone and his friends.

Mr. Lightfoot told us that in the late 1840's David Brewster marketed a smaller lens-type stereoscope which could be held in the hand. Glass transparencies and paper prints could be looked at in this viewer.

This led to a great boom in stereo with photographers traveling all over the world to take pictures of every type of subject. Wars, revolutions, famous personages, travel scenes, and still lifes all were made into stereo pairs to meet the tremendous demand. Mr. Lightfoot explained that stereo has had tremendous booms, then died out, only to flare up again.

Mr. Lightfoot concluded that although stereo is more than 100 years old, there is very little new except the use of color film. He stated that there is a great deal of wonderful material in the old stereos, and that modern stereographers can learn a lot from viewing the old slides, some of which have not been surpassed.

After viewing the beautiful samples which Mr. Lightfoot brought along with him, we certainly agree with him and look forward to having another opportunity to see more of his entertaining and interesting collection.

Presenting PSA

By LARRY ANKERSON

To join PSA or not to join! This is a question that sooner or later confronts every seriously interested amateur photographer. Is it worth \$12.00 to me or will I get more for my money in a second-hand exposure meter. This is not an unreasonable question since the benefits of PSA are probably not as tangible as a piece of photographic equipment that you can hold in your hand or even as a membership in a camera club that meets one night each month.

It is more than likely that when you joined MSC you did so because you were seeking the association and companionship of others with the same interest in photography that you have. It follows, I'm sure, that you have found these associations in MSC to your liking and that you feel that the nominal contribution that you make to the club is well worthwhile. At each club meeting you meet and talk to interesting people with varied occupations and hobbies. Of the hundred or so members you may eventually learn to know dozens of them. At each meeting stereo slides are shown for your enjoyment and often you hear informative talks which help you to improve your work.

In PSA, it is necessary to exert a little more effort to enjoy its benefits, but the benefits that you enjoy in your club on a local scale can in PSA be enjoyed on a national, even an international, scale. Meetings are infrequent—a convention once a year and occasional regional meetings in between. But through the various activities of PSA you can, with a little more effort, learn to know hundreds of the ten thousand members from every state in the Union and many foreign countries, with every occupation or hobby that you can mention. Writers, inventors, travelers, actors—you name it, PSA has it. These are people you meet through the circuits, workshops, bulletins, competitions, critiques and various other services and activities of the Society.

If you aren't familiar with PSA, perhaps a short pause for explanation is in order at this point. The Photographic Society of America is a sort of gigantic camera club whose members are scattered throughout the United States and Canada and, more or less, all over the world. It's an association of amateur photographers whose interests cover every phase of photography imaginable. Because of this fact there are seven divisions in the Society to cater to the specific interests of its members: Pictorial, Color,

(Continued on Page 8)

News about Youse

MILDRED BARAD is off to sunny San Salvador to escape the end of our northern winter. She expects to combine her two hobbies, gardening and stereo photography, planning to photograph some of the beautiful gardens she will visit on her tour.

* * * * *

We are happy to report that ADELE ORLANDO is home from the hospital. She is recovering from the operation she recently underwent. We hope to see her back with us soon.

* * * * *

GEORGE HELLER puts his stereo hobby to good use assisting him in another of his avocations. He uses stereo slides in his work of encouraging family worship in the home and for bible study.

* * * * *

RONNIE JENKINS assisted at a showing of the Emde Sequence Awards recently. Most of the audience were photographers; however, they were all planar fans and our polaroid glasses fascinated them. An interested neighbor who observed that Ronnie (who was adjusting the vertical controls) wasn't wearing glasses, inquired why not. "Oh," replied Ronnie, "I don't need glasses. I have stereo vision and can see in 3-D without them." Ronnie reported that he later confessed the truth.

* * * * *

When LISA OBERT announced that she had lost a magazine with ten valuable slides in it, an MSCer was heard to observe, "What magazine was it? I saw a copy of *Popular Photography* lying on a chair in the back." Lisa's slides are still missing and we would appreciate it if anyone who had slides at the last meeting would check to see if they accidentally picked up Lisa's with theirs.

* * * * *

LEE HON recently received a most fascinating communication. It consisted of a postal card (postmarked New York 7, N. Y.) addressed to him on one side and completely blank on the other. Though Lee likes this type of mail because it requires no action on his part, he reports "I've already chewed my nails down to the knuckles wondering what I'm missing!" If you can clear up the mystery, please put poor Lee out of his misery.

All about Associates

We have heard from Alice Fryer, our attentive and interested AM from West Boxford, Massachusetts. She writes:

"Am wondering if one of the MSC members who was on the field trip to Rockefeller Center could tell the AMs the correct technique for photographing the Christmas tree? How much time to give exposure, etc. Have never taken anything like that and can't imagine how to go about it. Do they take a reading since it is so brightly lighted, or do they open the lens to it's widest opening and time it? If so, how long?..."

The following answer to Mrs. Fryer's request for information was prepared by one of MSC's panel of experts. It is primarily intended for those people who have never taken a night stereo picture, but we hope the information will prove useful to everyone.

Night pictures require a prolonged exposure. Therefore, our first consideration is a steady camera. For this we will need a tripod and a cable release so that we will not shake the camera as we open and close the shutter. Next in importance is a flashlight so that we can see to set our camera controls. Lens shades and a small level are desirable. Film should be of the tungsten type. An exposure meter is also helpful; and you should have a notebook. This last can become your most valuable night picture asset. In it should be noted all light conditions and exposures. After film has been processed and analyzed, the best exposure should be marked in the notebook.

Unlike daylight, where we have the common light of the sun, there is no standard exposure for night pictures. Here, we are dealing with tungsten lights of varying amounts and brightness. In some cases we can use our exposure meters and get a fairly accurate result. But, most times, we must make a guess based on previous experience. Then we bracket the guess (take one at one-half the exposure, one at double the exposure and one at four times the exposure) and can be fairly certain of a good picture.

In our Christmas tree pictures, the general exposure, using Kodachrome Type A or F, was ten seconds at f. 8. For close-up pictures of the tree lights alone, we used f. 8 at one second. This, at first glance, may seem incongruous; but it is the basis of the variations in nighttime exposures. The tree lights alone require a short expo-

sure because we are photographing the bright light source. When we photograph the tree with the surrounding area, which has very little illumination, we have to expose for the overall effect and let the tree lights overexpose.

Now! The actual operating procedure is as follows: Set the camera on the tripod. Use the level on top of the camera to make sure it is level with the ground. Attach the lens shades and cable release. Set shutter on "T" (time) and the aperture at f. 8. During these operations, the flashlight will be very useful. Compose and focus your picture. Guess your exposure. (In the case of the Christmas tree, 10 seconds.) Press cable release to open shutter, count ten seconds or use your watch. Press cable release to close shutter. To be sure of your picture, bracket your exposure and record all exposures in the note book. When films are finished, the best exposure is marked.

You can only learn to take night pictures by trial and error, so every mistake will take you further on the road to excellence. Stereo pictures at night are not difficult—so why not give them a try!

New Members

CRYSTAL DUNNINGER
41 West 72nd Street
New York 23, New York

RAY GAST
Agua 787, Jardines del Pedregal 48
Mexico D.F. 20, Mexico

RALPH NOVICK
111 Mt. Hope Place
Bronx 53, New York

!!!DON'T FORGET!!!

OUR APRIL 10TH MEETING STARS YOU.

YOUR SLIDES WILL BE OUR PROGRAM.

EVERYONE IS LOOKING FORWARD TO SEE-

ING YOU AND YOUR WORK.

!!!DON'T LET US DOWN!!!

Metropolitan Stereo Club

Meets Second Friday of Each Month

Carnegie Endowment for International Peace
46th Street and First Avenue, United Nations Plaza, New York, N.Y.

Program for March Bth

7:00pm ~Get Together

Guests Welcome

7:30-Regular Members' Competition

9:00-Associate Members' Competition

Guests of MSC

The President's Prize

Our guests at the February meeting were: Joseph G. Blum, Herges H. Cobbs, H. T. Dyer, Joseph S. Benn, Mary Angela Prang, Boyd McGraw, Mollie Dashal, Celia Saul and S. Gross, all of New York City; Frank C. Burkhard, Jr. of Jamaica, L. I.; Trylon Flower of Holyrood, Pa.; J. Toner of Babylon, L. I.; and Harry W. Bachs of Brooklyn. We were happy to have them and hope they will come again.

Three others present whom we must mention because they were so warmly welcome were: Mrs. Frederick Lightfoot, who came with her husband to give him moral support, and who charmed us with her gaiety at dinner; Laurie Jean Ankerson, eleven years old and the proud possessor of father, Larry Ankerson; and last, but by no means least, a most welcome member from Puerto Rico, Frank Porter, whose business in New York fortunately brought him here the same week end as our meeting.

MARJORIE HON

New Member

JOSEPH G. BLUM
70 Maywood Road
New Rochelle, New York

Ever since our first annual Christmas season field trip to photograph the Rockefeller Center Christmas Tree, we have all been waiting eagerly to see what developed from the trip other than frostbite and flu.

Our curiosity was appeased at the February meeting when Paul Darnell awarded the "President's Prizes" and the winning sequences were shown. Paul announced that the "President's Prizes" would not be setting a precedent. However, he felt that the ingenuity and persistence of those who braved the wintry weather and put together interesting sequences from a more or less static subject should have a more substantial reward than a ribbon. Therefore, he decided that silver portraits of Columbia would be more appropriate. If these become too heavy to carry, they can be exchanged for an equal number of paper portraits of George Washington.

There were five awards: First, Second, Third, and two Honorable Mentions. Ben Silberstein was the fortunate winner of the \$8.00 First Award. Ronnie Jenkins' Second Award was \$5.00. Ted Lambert took Third Award of \$3.00. Don Forrer and Oscar Smiel both received Honorable Mentions of \$2.00.

There were four "A for Effort" awards of \$1.00 each which went to Gulla Clausen, Sunny Jenkins, George Ross, and Eric Smith.

What They Say

EDITED BY -- WALTER GOLDSMITH

A letter from an AM who wishes to remain anonymous suggests that perhaps we do not hold the A.R.P.S. in as high a light as the APSA, nor the Royal's Fellowship quite the equal of PSA's like honor. Nothing could be further from the truth. We regret that slipshod writing (this does not express the opinion of the Editor) gave this impression and trust that no other reader put a similar interpretation upon the explanation last month regarding the procedure at R.P.S.

We doubt very much that any other photographic honors are held in higher esteem than those granted by the Royal Photographic Society of Great Britain. Throughout the entire world the letters A.R.P.S. and F.R.P.S. indicate that the photographer's qualifications have been well established. The fact that, contrary to the custom in PSA, these terms designate a degree of membership and are not permanent is entirely beside the point. Nor does it matter that the member may have made application for it himself. The important thing to bear in mind is that the member has had to submit examples of his work, usually twelve in number, some of which (even in the case of stereo slides) had to have been processed by the candidate himself. This work is examined by a highly qualified board and the percentage of rejections is large. Of interest also is the fact that an application will often be turned down because one of the twelve photographs was not up to the standard of the others. The generally accepted rule seems to be that if the member thought that that one picture was worthy of offering as an example of his work—he just did not know what was expected of an Associate or a Fellow, as the case may be. Candidates must not only be capable of producing fine work (without the assistance of commercial processors) but he must also be able to recognize work which is below par. It is no easy matter to make a dozen stereo slides and not have one lame duck among them.

Before we leave the subject of honors, it may be well to explain that the familiar FSG stands for Fellow of the Stereo Guild. This honor was granted to members of the Stereo Guild who successfully passed a tough written examination of twenty questions. The subjects covered many phases of stereoscopy, and did not include photography

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Stereo Cameras 24 x 30 mm. Size

By CARREL I. TOD

The first stereo camera to use 35 mm. film was the Super Stereo Kern, made in Switzerland in 1935. I have never even seen a picture of this camera, but I understand that it wasn't very super. The size of the picture was 24 x 30 mm. At that time the "standard" stereo camera made a picture 60 x 65 mm., slightly horizontal. This new small format was considered so horrible that the stereo fraternity couldn't even bring themselves to mention it.

The fine tradition of stereo camera making had been carried on in France, and particularly, in Paris. Here the firm of Jules Richard and Co. had obtained pre-eminence in a very highly competitive industry. In 1936 they brought out the first quality 35 mm. stereo camera, which, of course, could not carry the proud name "Verascope," and was called the "Homeos." In 1939 this camera was completely redesigned, and named the "Verascope f 40," and was exhibited at the New York World's Fair (how many of you saw it there?). It never went into quantity production because of the war, but was made available very shortly after the war.

The Verascope f 40 is the Leica of the stereo cameras. Its quality has never been surpassed. Why then, did the Realist become the standard, and not the Verascope? The reason, at least to me, is very simple. The Verascope sold a camera; the Realist sold a result. The Verascope gave (the U.S. market anyway) the finest camera in the world, and then said we dare you to mount up these pictures for satisfactory viewing. The Realist, from the first, provided a simple and effective method of getting perfectly aligned stereo mounts which gave the result that we all wanted, a glorious stereo picture. Remember what George Eastman said, "You push the button, and we'll do the rest." He advertised a result, insisted on a quality product, and it made him a billionaire.

There are three cameras generally available in the 24 x 30 mm. size. The table on page 5 compares their various characteristics.

The amount and variety of attachments that are available for the Verascope f 40 are fantastic. It includes an underwater housing and devices for taking close-ups down to 10 cm., including parallax correction. They have projectors and viewers of various kinds, including one viewer which requires

(Continued on Page 5)

COMPARISON OF STEREO CAMERAS -- 24 x 30 mm. SIZE

All of the following cameras have f 3.5 lenses, and all are of the 24 x 30 mm. size. All controls are coupled (except early models of Iloca I which focus each lens separately). All are synchronized for flash except early models of the Verascope.

CHARACTERISTIC	ILOCA I	VERASCOPE F 40	BELPLASCA
List price	\$125.00	\$397.00	\$150.00
Manufactured in	West Germany	France	East Germany
Currently manufactured	No	Yes	Yes
Film Load	Bottom	Hinged back	Hinged back
Film must be specially cut to load	Yes *	No	Yes *
Name of lens	Jlitar	Som Berthiot Paris Flor	Jena
Focal length of lens	45 mm.	40 mm.	37.5 mm
Inter-ocular	37.5 mm.	63 mm	64 mm
Smallest rated lens opening	f 22	f 16	f 16
Rangefinder (coupled)	No	Yes	No
Built-in parallax correction	No	No	Yes
Method of focusing	Rotate front element of lens	Whole front plate moves	Lenses move in their sockets
Built-in depth of focus scale	No	Yes	Yes
Slowest shutter speed	1 second	1 second	1 second
Fastest shutter speed	1/300 second	1/250 second	1/200 second
Shutter type **	Leaf (between lens)	Guillotine (behind lens)	Leaf (between lens)
Bulb	Yes	Yes	Yes
Time	No	Yes	No
Continuous shutter speeds ***	No	Yes	No
Self-timer	Yes	No	No
Double exposure prevention	No	Yes	Yes
Intentional double exposure possible	****	Yes	No
Takes single as well as stereo	No	Yes	No

* The special cut of the film for loading the Belplasca is very simple, but on the Iloca I it is rather difficult unless you have a template.

** The guillotine shutter used on the Verascope is actually only one shutter. On the others there are two separate shutters.

*** By continuous shutter speeds I mean that if you want to take a picture at say 1/35th of a second, you just set the dial between 1/25 and 1/50, and so on throughout the entire range from one second to 1/250th of a second.

**** The Iloca has provisions for taking *unintentional* double exposures, which I have used several times.

None of these cameras can be considered rapid winders for taking rapid sequence shots, although the Verascope is definitely the fastest.

Stereo Cameras (From page 4)

no mounting at all! This latter viewer is a prismatic viewer, placed on a stand, and provided with reels on which the film is placed. You just roll the reel and the pictures come into view one after the other. They also have the viewer and mounts which are familiar to us. But their mounts will not fit our viewers. (When Busch marketed the Verascope in this country, they made their own viewer.)

I, like most other stereographers, have a tripod that I don't use. For tripod use, however, the controls of the Verascope are much the most convenient. For hand use, those on the Belplasca are the easiest to use.

For close-ups (down to one meter), the Belplasca uses an optical wedge attachment

to decrease the stereoscopic base. This is done in place of special mounting techniques.

I have all three cameras and use them all. However, my favorite is the Belplasca, despite the superiority (as a camera) of the Verascope. I prefer the Belplasca because, like Realist, Belplasca has worked out a method of mounting that is accurate, convenient, easy, and effective.

The Iloca I is a typical example of a post-war German camera, using good lenses in a cheap box. My Iloca has given me a lot of trouble, but with persistence and determination, they can be made to work very satisfactorily. Also, they can be bought for very low prices.

In April, Carrel will discuss "Mounting."